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ABSTRACT

One of a series of publications on selected aspects of reading curriculum development, this monograph contains eight papers that deal with expectations in the teaching of reading. Topics covered include (1) the relationship between reading and writing, (2) changing expectations in education, (3) skills programs for remedial readers, (4) ways to reach reluctant readers, (5) creating a learning center in the classroom, (6) directing expectations for gifted readers, and (7) ways to motivate beginning readers. The eighth paper presents activities designed to make teachers aware of the concept of print processing. (FL)

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This monograph is one in a series
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Proceedings
of the
1981
Eleventh Annual
Reading Conference
June 11-12

READING: GREAT EXPECTATIONS

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TERRE HAUTE

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PREFACE

The occasion of the Eleventh Annual Reading Conference was made special by the return of a former student, now a nationally recognized professional in the field of reading, to be the keynote speaker. Pat Cunningham taught 4th grade for one year in the University School and was the reading specialist for a year during which time she earned a Specialist in Education degree. Sharing the podium with her for the second day of the conference was her husband Jim who also is a well-known speaker/writer in the area of reading research.

The first morning of the conference was devoted to elementary reading and the second morning's topic was aimed at the problems evinced at the secondary level. Both Pat and Jim Cunningham were enthusiastically praised for their interesting and informative presentations. Afternoon sessions covered a variety of subjects within the general theme of "Reading: Great Expectations."

It has been the purpose of the conference each year to bring to campus at Indiana State University recognized authorities in current reading endeavors and also to utilize the expertise of persons in the local educational community who teach in the related areas or are actively involved in fostering the enhancement of reading achievement. This year was no exception. The ideas presented in the conference can improve instruction as they are practiced in the classroom.

The *Proceedings* provide a reference for the conference participants and clearly state the focus of each session for the reader who did not attend. We invite you to the Twelfth Annual Reading Conference which will be held in June 1982.

Vanita Gibbs
Robert Pabst

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READING: GREAT EXPECTATIONS

PROGRAM OF
ELEVENTH ANNUAL READING CONFERENCE

THURSDAY, June 11, 1981

9:30 - 11:15 A.M. Hulman Civic Center Meeting Room Complex

Presiding:
Vanita Gibbs, Co-chairperson

Welcome:
Richard L. Willey, Dean
School of Education
Indiana State University

Speaker:
Patricia M. Cunningham
Wake Forest University
"The Reading-Writing Connection"

1:30 - 2:20 P.M.

Room AB - David Gilman
"The Expectation Revolution in Education"

Room C - Delight Dowell
"Going Beyond Expectations With Skills Classes"

Room DE - William G. McCarthy
"Reaching Reluctant Readers Through Rock and Roll and Romantic Renditions of Rhyme"

2:30 - 3:20 P.M.

Room AB - Patti Bates
"Learning Centers: What to Do With What You Have"

Room C - Maurice Miller
"Directing Expectations for Gifted Readers"

Room DE - Sue McMullen
"I Hate Reading"

- -

FRIDAY, June 12, 1981

9:30 - 11:15 A.M. Hulman Civic Center Meeting Room Complex

Introduction of Speaker:
Robert Pabst, Co-chairperson

Speaker:
James W. Cunningham
University of North Carolina - Chapel Hill
"Things Good Comprehenders Were Never Taught"

Dean Richard C. Willey talks with speaker Pat Cunningham and Co-chairperson Vanita Gibbs.

It is the nature of man to rise to greatness if greatness is expected of him.

John Steinbeck

WELCOMING COMMENTS TO READING CONFERENCE

Richard L. Willey

I like very much the theme of your conference, "Great Expectations." I remember (what memory I have for dates long ago) that I first became acquainted with Dickens' *David Copperfield* and the vocabulary of the book in the 9th grade and *Great Expectations* in the 10th grade.

Reading was very important to me then. In high school I thought it would be something to read everything that had ever been written. I had to modify that sharply when I found out the number of different titles. In grade and high school this was no mean trick since the libraries were small, but I had moved to a larger town with a larger library. However, that did not stop me from reading all the books by a particular author (all the books in that library at least). I may have lacked for direction but when it came to Tolstoy, I recall reading every one of his books and bemoaning the fact that there was no more Tolstoy--or Dostoevski or Sinclair Lewis (closer to *Main Street U.S.A.*). And I remember authors I did not like, but I read their books anyway. Only the good Lord knows what I retained or what I forgot from all this reading or the fact that while I loved fiction I preferred biography. There is no question that my life was shaped by what I read (be it good or bad). That is why it is important to have quality books available and quality people to motivate and give direction. I read very few comic books while growing up but if that were what was available I would have read them. If TV had been available, I might have watched it as much as children watch it today and have had my life shaped by it, as it shapes the lives of children today.

But read as I would, it did not translate into the ability to write. But it gave me much. An appreciation for literature, an appreciation and love for poetry. So . . . I am interested in another phase of this conference--the Writing Connection.

I look forward to this conference each year and it is my pleasure to welcome you to Indiana State University and to this reading conference. We never feel better than when we have a group such as this on campus.

It is my hope that you in turn will motivate every mother's son and daughter to read and that you will bring to your students and children the abiding faith in the written word and that the skills that are inherent in reading will be passed forth.

Richard L. Willey is Dean of the School of Education at Indiana State University.

I regret not the books I have read as much as I regret not taking time to read more. I regret not the attempt to write down something to express my feelings but regret my not making myself do it more frequently.

I do not regret the money I have spent on books and magazines as much as I regret the money spent on just about everything else.

I regret not the good books I have read as much as I regret not reading more and better books.

Lord knows I regret decisions and actions I have taken. Isn't it great to feel good about the desire to read and transmit this desire and ability to others? Now, indeed this is something that is worthwhile.

It seems appropriate to use a quotation or two from Dickens. He said, "In the little world in which children have their existence, whosoever brings them up, there is nothing so finely perceived and so finely felt as injustice." May we in all our actions with the young be just and, to paraphrase a comment by a Dickens character, "May God bless you, everyone."

Pat's audience includes Dean Willey, Co-chairperson Bob Pabst, and Loran Braught.

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THE READING-WRITING CONNECTION*

Pat Cunningham

Most teachers believe that good readers will become good writers and that good reading instruction and lots of practice reading will help children become good writers. Many teachers do not, however, realize that the reverse can be true. Good writers can become good readers and good writing instruction and lots of practice writing will help children become good readers.

For the past several years, I have worked with teachers to develop a writing program which was "do-able" in the classroom. This writing program had to put major emphasis on the importance of ideas to writing but could not ignore the fact that good writing requires correct spelling and adequate mechanics. Furthermore, the program had to minimize the amount of teacher preparation and grading required and maximize the amount of success felt by a wide range of students.

As teachers began to use the three components of the writing program, "Scratch," "Scribe" and "Scribble," I began to hear these strange and remarkable comments: "You're not going to believe this but my lowest students are not only beginning to learn to write, they are actually reading better" and "I teach reading to my low group during reading, of course, but I swear they are finally catching on to reading during the writing time."

Further investigation convinced me that, indeed, in classrooms where "Scratch," "Scribe" and "Scribble" were all being used, students in the lowest basal reading group were making more progress in reading than we would usually expect. While this had not been anticipated when we began the writing program, it is not a totally unpredictable phenomenon. Writing is an approach to reading which is very different from the basal reader approach. For years, we have known that not all children can successfully learn to read from any <u>one</u> approach. The children in the lowest reading group are, for the most part, children for whom the basal approach is not a very effective one. During the systematic daily instruction in writing provided by "Scratch," "Scribe" and "Scribble," poor readers were offered an alternative approach to learning basic sight words, learning the conventions of writing, and figuring out that writing and reading are message-conveying vehicles and that in both there is logic and sense and something to be understood, learned, and enjoyed.

Pat Cunningham is Assistant Professor of Education at Wake Forest University, Winston-Salem, North Carolina.

*Parts of this article orginally appeared in "Scratch, Scribe and Scribble," *Teacher*, November 1978.

Scratch

"Scratch" got its name in the classroom of a third-grade teacher who, at spelling time each day, would ask her students to "take out a piece of scratch paper." One morning early in the school year, she called her class together. She had written on multi-colored construction paper the 10 most frequently used words in English (*Developing Readers in Elementary Classrooms* by Patricia M. Cunningham, Sharon V. Arthur, James W. Cunningham, and David W. Moore. D.C. Heath, in press). She held up each word, pronounced it and used it in several sentences. Then she taped the words to the walls above the chalkboards on two sides of the room, placing them in alphabetical order. *And* and *a* were in one far corner and *you* was at the far end of the other wall. The teacher explained to the students that she would add more words to the wall vocabulary--10 a day the first week and 10 a week after that--and that they would have a test on 10 of the words each day.

Next the teacher asked the students to take out a piece of scratch paper, number it from one to 10 and write each of the 10 words as she gave it. She told them they could refer to the wall if they wished. Most students could spell the words already and quickly wrote them on their papers as she called them out in random order. The others were able to find the words and then write them. When they had finished this "test," the teacher let students use the pointer and point to words while the others checked their own papers. Everyone made a "100."

When some of the youngsters complained that "these are baby words," the teacher explained that this day's words had been very easy because they were the 10 most frequently used words, but that as she added others in order of frequency of use they would gradually get harder.

By Friday of that first week, there were 50 colorful words in alphabetical order above the boards. The students were still successful with their daily "spelling test" of 10 of the words, but they were no longer complaining that it was too easy. By the end of the year, all 432 of the words from the list were up on the wall. Most students could spell them all without looking. All could find the words and write them on their papers. The teacher stressed the importance of using the wall vocabulary during writing time, and the students' skill with vocabulary and spelling and consequently their interest in writing improved dramatically.

Variations of the "Scratch" spelling strategy have been used with students in many grades and content areas. First-grade teachers have begun the wall vocabulary by placing five of their students' names and pictures on the wall and adding five more each week. The children learn how to spell or where to find everyone's name. Later they put up pictures of and words for such concrete images as *red, apple, car* and *Santa Claus*. Finally they begin posting the high-frequency words students are learning during their reading instruction.

Teachers of older students have used the "scratch" strategy for "spelling demons" or for words used again and again in a particular content area. The teachers who have used "Scratch" consistently find that all youngsters succeed with it and that their students write more willingly and more capably because they have a tangible, accessible aid to one of writing's biggest roadblocks, spelling.

Scribe

In ancient days, a scribe was a person who copied manuscripts. The task of the scribe was to produce an exact replica of the original. This is the task of the students during "Scribe," based on a method described by Gill Schofer in "Teachers Should Be Dictators" (*Language Arts*, April 1977). Many of us probably remember dictation with distaste as the long boring paragraphs the teacher read to us from the spelling book. As the teacher droned on and on, we attempted (usually unsuccessfully) to produce a perfect copy. Our attempts were then collected and returned the following day with appropriate red marks, comments and grades. The only similarity "Scribe" bears to old-fashioned dictation is that the teacher does dictate something and the students do attempt to produce a perfect copy. Let's look in on a teacher's fourth-grade class as he introduces "Scribe" for the first time.

It is first thing Monday morning. The teacher instructs his students to take one sheet of paper and, leaving appropriate space between the words, write *Monday, Tuesday* and *Wednesday* on the front and *Thursday* and *Friday* on the back. He then explains that each morning he will read them a few short sentences and that they will be "scribes" trying to produce an exact copy of his original.

Ignoring the moans and groans, he reads a riddle from a book he has brought: "Why did the restaurant serve crabs?" He reads the whole question, then reads it again--one word at a time. As he reads it this time, he writes it on a chart facing away from the class. After reading the whole question one more time, he then reads the answer: "They serve everyone, crabby or not." As the students chuckle, the teacher reads the answer one word at a time and writes it on the chart. Then, he reads the whole riddle one more time and challenges the students to make their copies look just like his. "Do you have capital letters where they belong? How about punctuation? Are your words spelled correctly?"

Finally, he turns the chart to face the class. "Does anyone have it?" he asks. Several students think they do, but when he checks, they are missing the comma or have left the *u* out of *restaurant*. He then asks the children to use their erasers and rewrite the riddle to look exactly like his. He then appoints one student at each table to check and be sure everyone at that table has a perfect copy and collects the papers to check over and distribute the next morning.

On Tuesday morning, the teacher dictates a sentence from a local newspaper describing how the home team had "walloped" the visitors on the basketball court the preceding day: "Phil Fording leads Wildcats to trounce Bears, 102-65. Fording says, 'It was a total team effort.'" On Wednesday, he reads them an interesting bit of trivia from *People* magazine about one of their current television idols: "Cherry Cheek, star of 'Only Young Once,' was born Paula MacIntyre in Paduka Falls, Iowa, on March 31, 1957." On Thursday, he dictates a sentence telling them that they will be having some of their favorite foods for lunch: "Three of your all-time favorites are being served for lunch today: hamburgers, french fries, and chocolate cake."

By the time Friday arrives, students have their papers and pencils ready and sit poised to hear what amusing or interesting new tidbit will be shared with them.

From an analysis of the short items dictated to his class, it's easy to see that the supply of interesting dictation items is limitless, as are the possibilities for teaching writing conventions. In just the four examples cited, the following conventions are taught: quotation marks to designate the exact words someone says and the name of a television show; commas before a direct quote, for items in a series and in dates and addresses; capital letters at the beginnings of sentences and on all proper nouns. In addition, attention is called to the correct spelling of numerous words, many of them unfamiliar.

Three simple rules for making "Scribe" an effective strategy are: the item dictated must be short and interesting; students must strive to produce a perfect copy before being shown the model; the model must be shown as soon as the children are finished and corrections presented in a nonthreatening manner before they fix their papers. If these conditions are met, "Scribe" can be used with students at various grade and ability levels. Some first-grade teachers dictate simple sentences about members of the class, such as "Paul lost a tooth last night." Teachers of secondary "basic" English dictate items of interest to teenagers to teach writing conventions previously unmastered.

Scribble

When you scribble, you keep your pencil moving and get many ideas down in a short period of time. Ideas rather than form are the main concern of the "Scribble" strategy, a variation of Richard Allington's "Can't Stop Writing Technique" applying "Uninterrupted Sustained Silent Reading" (USSR) to writing ("Sustained Approaches to Reading and Writing," *Language Arts*, September 1975). For a description of "Scribble," let's look in on a fifth-grade classroom.

The students have just returned from their gym period. It's late in the afternoon and everyone is hot, tired and a little restless. As the children settle down, the teacher puts a piece of chart paper on

the chalkboard. She tells the students that they are going to take three minutes to try to fill the chart with words they think of when they think of "phys. ed. time." After setting her kitchen timer for three minutes, she writes words on the chart as students volunteer them. When the timer bell sounds, the chart is almost full. Now the teacher asks each student to get paper and pencil and, in introducing "Scribble," she makes some of the following points.

"Writing is not easy. You have to think of what you want to say and then try to get it all from inside your head onto the paper. There are some words you are not sure how to spell and you worry about where commas and periods go and what ought to be capitalized and when to start a new paragraph.

"When something is hard, we all tend to avoid doing it, but that only makes it harder. We only get better at any difficult task by practicing it. Every day we're going to brainstorm ideas as we have today. Then you will all write for five minutes. You may write on the topic of the day, possibly using some of the listed words, or on another topic of your choice. The only rule is that you must keep writing for the whole five minutes.

"You may want to write a story or a diary or letter. Anything is all right as long as you keep writing. If you can't think of anything to write, write 'My name is' and your name over and over again until you feel ready to write something else."

After some discussion, the teacher says, "Now, let's read the words we brainstormed about phys. ed. and then we'll begin." When they have read the words on the chart, the teacher sets the timer for 5 minutes. She tells the students that she too will write as they write and she sits down and begins to do so. When the timer sounds, she says, "You may stop writing now if you like. If you need to add a few more sentences to finish your work, you may have another minute."

When all the students have stopped writing, the teacher puts four dish drains containing file folders designated by alphabetical range in four different places in the room. She asks all students to put their name and the date in the corner of their papers and tells them to put their work in a folder in the appropriate dish drain unless they want to read them to the class. Most children file their papers, but five or six children decide to read. After they read their papers and file them, the first "Scribble" lesson is over.

Each day for the next two weeks the children write for 5 minutes after their phys. ed. class. Some of the topics around which they brainstorm words are: "Foods I Like," "Winning a Game," and "Babies." On two of the days they do personifications, pretending to be doorknobs

and pencils. These are favorite lessons. One day they write cinquains about teachers. After brainstorming words and phrases for each of the five lines, each child has many choices of lines to combine or can substitute others.

Every day, fewer and fewer students are writing "My name is . . ." though some fall back on it occasionally. Two slower students are not really writing in narrative form, but are selecting and copying words from the brainstorming chart and only occasionally stringing them together.

Every day, more children want to share what they have written. (They always want the teacher to share but she, like them, is free to decide when she feels like sharing and when she doesn't.) In fact, the sharing has started to take more time than the writing. The teacher decides to have a drawing each day to see which students who volunteer can read their stories to the class. She writes each child's name on an ice cream stick and places these in a box on her desk. As the children finish writing, if they want to read their story to the class, they put their ice cream stick in a separate box for the drawing. The teacher puts hers in too when she wants to share. The students become more attentive under this system. They listen carefully as each child reads since many of them are hoping their stick will be drawn next. They know inattentiveness wastes precious time!

On Friday afternoon three weeks after they began "Scribble," the teacher asks everyone to get his/her folder, look through it and pick the story or poem he/she is proudest of. She gives them some time to make this difficult choice and then shows them how to "partner proof." On the chalkboard, she has written a story in which there are many mistakes. She asks a student to read the story aloud. As this student reads, she inserts missing words and erases and fixes things as needed. Then she pairs students whom she has determined have similar writing ability and who are personally compatible. She tells the proofing partners to each read aloud each other's stories as the author looks on. The authors are to fix omissions or mistakes as the proofers read. The teacher circulates as the students work. They are by no means fixing everything, but they are finding some glaring errors and omissions.

When the proofing partners have finished, the teacher has the students read over their own work to be sure they have some ending punctuation on each sentence. She demonstrates how to do this with her own composition on the board. Next they read to see if the first word of every sentence and all the names are capitalized. Other items for proofreading will be added gradually.

"Now," the teacher begins, "you are each going to rewrite your piece of writing and illustrate it." She has placed art materials at the back of the room. She now discusses with the children various art

media. "As you are working with the art materials, I'll meet with each of you and go over your story. Then you may use the fine-lined colored markers and paper at this front table to make a neat final copy of it. We will display finished work on the large board outside the cafeteria."

After helping students select art materials and get started, the teacher sits down with each one and proofreads his or her story. She goes quickly through each one, doing a minimum of explaining. "You want to indent here to begin this paragraph and put a capital *t* here on Tommy's name " "An animal bear is spelled *b-e-a-r*, not *b-a-r-e*." "Read this sentence to me. I think you must have a word missing." She does not try for perfection. She wants each child to have a readable composition of which he or she can be proud, but she balances this against her knowledge of the child's ability and the difficulty of achieving a perfect piece of writing.

Realizing that there is no way she can help two of the slower students rewrite and achieve a product of which they can be proud, she says to them, "You have some good ideas here and I know it's hard for you to write them down. Why don't you tell me what you want to say, and I'll write it down for you. Then you can copy it in your very best writing." Using the language-experience strategy as needed, she helps every student produce a readable composition that can be displayed. From then on for the rest of the year she plans to hold rewriting sessions every other Friday. After a while she switchs these to the mornings so that the work can be finished and posted the same day.

The "Scribble" recipe, like all recipes, requires certain ingredients and procedures: brainstorming, writing, reading and listening, rewriting and sharing the finished product. The brainstormed chart of words is essential because it alleviates two of the biggest blocks to writing: "I can't think of anything to write about" and "I can't spell the words." This session is also an excellent vocabulary builder. The daily or several-times-weekly writing periods provide the students with the practice needed to master a task as complex as writing. (The time can be gradually increased from five to ten minutes.) Listening to what others have written helps students learn about story structure and how to put words together in meaningful ways. The biweekly rewriting session provides an opportunity for the students to master some of the conventions of writing and apply them immediately to their own writing. Displaying or sharing the rewritten compositions instills pride and confidence about writing in all students.

Taking these basic principles into consideration, "Scribble" can be varied to suit the needs and abilities of students at all levels from the second half of first grade through secondary English. With older students, there tends to be more resistance at first. Many write "My name is . . ." over a longer period of time. However, as they

realize that the writing is not graded and that there is an opportunity to share and do some writing-related art, they begin to write. A particular topic of interest will get one student started writing; another may give up "My name is . . . " out of sheer boredom!

"Scratch," "Scribe" and "Scribble" are three strategies for teaching writing that are extremely effective yet fit easily into the teaching schedule. They can be used with students from the second half of first grade through high school. They do not sacrifice creativity or the development of functional writing skills. They don't require grading but do provide feedback. They don't require the individualization of instruction, yet every child can find his or her own level and succeed and grow.

Each of the three "recipes" for writing has a different function. "Scratch" teaches students to spell words they will use over and over again throughout their lives. "Scribe" teaches application of this spelling and all the other writing conventions. "Scribble" creates writers! For some children, the combination of "Scratch," "Scribe" and "Scribble" also creates readers!

Thursday morning's speaker Pat Cunningham.

THE EXPECTATION REVOLUTION IN EDUCATION

David Gilman

A letter to the editor of *Time* magazine said that the problems of education could be quickly overcome if we would eliminate all education departments, fire everybody who ever took an education course, and shoot all education professors. Needless to say, most of my colleagues do not think this idea would be a howling success.

But I do see where the writer's coming from. For forty years, professional education departments all over the U.S. had taught their students to overlook ignorance; champion fairness; emphasize only success; eliminate all competition, pressure, and challenge; avoid all possibilities of failure; and tolerate laziness. Somehow this was supposed to make everybody healthy and well adjusted.

At the same time, we have created a testing model which uses tests that do not measure what is taught and serves the sole purpose of ranking students from high to low. The test content is just confusing enough to do a good job of ranking students without measuring which ones have mastered the material that was taught to them. Is there really any reason for spending so much time in schools doing the ritualistic process of ordering students from high to low? Nobody can find a really good reason for it.

I wonder how many of us have thought that these ideas of not really expecting students to learn and then ranking them from high to low are a complete waste of time but have decided not to say anything about it. These processes have not been greatly successful and there have been several rather undesirable results.

1. Doing school work has gone out of style for many students.
2. The illiteracy rate among high school students and high school graduates is about 15-20 percent.
3. A recent study had to stretch every truth to statistically show that Indiana students are learning "at least as well" as they did thirty-five years ago.
4. Several articles have been written recently which describe the phenomenon of teacher burnout.
5. The National Education Association, faced with declining test scores, has sought to kill the messenger that has brought the bad news and has called a moratorium on all standardized testing.

David Gilman is Professor of Graduate Education at Indiana State University.

We live in a time of change. Students attend proms and dance to the music of bands with names like Oedipus and the Mothers. A few years ago, I used to visit schools over the U.S. and would frequently see as many as one-third of a class putting in what I call "reasonably nonbelligerent seat time." Thirteen years of reasonably nonbelligerent seat time begets one high school diploma. Both the teacher and the students have developed sort of a truce which seems to say, "I don't bother you and you don't bother me."

My own students seem to be having their own troubles with instruction in the basic skills. I gave an assignment for a term paper for which students were to write an essay test and the correct answer for each of their questions. One of the teachers in the class wrote a response to her question, "Compare conditions that make rain and dew." Her reply, which should probably be properly printed with many *sics* was as follows:

> Dew is when you have saturation and so does rain. Rain needs a low atmosphere the same as Dew. The humitily is all most the same as in Rain. Rain is when small dust particular get up in the clouds were there is a tense air pressure. Some of the results are when you get up in the morning, the ground is wet.

I have taken that example all over the U.S. and have used the nonverbal reactions of hitting and kicking and stomping it to show my disdain for teachers who are functional illiterates.

Yes, times are changing. Today, we find schools, teachers, and the public in general expecting, requiring, and demanding that students learn and that teachers have the ability to teach them. Today's scenario in education is a revolution in expectation.

I'm forever in debt to my old biology teacher, Miss Forsythia Hinkleman, who first showed me the revolution of which I speak. Forsythia had the expectation that all of her students would be able to identify birds in flight. So, she developed the first competency testing program I had ever noticed. She stood at the back of the room with a box of dead birds. As we faced the front of the room, she threw the birds over our heads and we were supposed to write the name of the bird as it passed overhead. One day, one of my friends stood up to see if the last bird that had passed over was a cedar waxwing or a Bohemian waxwing. Before he could sit down, the next bird, a giant woodpecker, was already on its way. The stiff heavy projectile struck him between the shoulder blades and opened a wound that required several stitches. Because of this event, competency testing made a lasting impression on both him and me.

Next year, 95 percent of all students in the U.S. including all of the students in 39 states and several large cities will be required to

take an examination to determine if they have mastered certain basic educational skills. If the students have not mastered these skills, then it is expected that teachers will work with them until they do.

Four years ago, the state legislature in Indiana was considering legislation requiring competency testing. At that time, I served as a consultant to certain legislators, finding the information that was necessary for them to carry on an intelligent campaign on behalf of competency testing. Although the competency testing legislation did not pass, the proposal and its surrounding publicity did cause a noticeable change in education.

We are now teaching the student until he learns, not just until the bell rings. Instead of saying to the student, these are the things you will need to know when you graduate, the student is told these are the things you will need to know, or you aren't going to graduate. The question that has now come to us is this: What do you do with a student who doesn't learn? The new answer is that you work with him until he does. In the past, we would say, if we force the child to learn to read, it may have some effect on his self-concept. But being unable to read also affects self-concept. Several studies have clearly demonstrated that once a child has learned the concepts and skills with which he was having difficulty, there is an increase in self-concept.

This change in teaching philosophy has also brought about a change in testing procedures. The test form today is more simplified so that almost anyone with a knowledge of the subject matter can pass if he puts his mind to it. Almost everyone who is motivated to pass the test can eventually do so. These tests cover practical skills and students who fail can repeat that examination. These tests are tied to course completion or graduation requirements and are accompanied by remedial programs, often called "survival schools." These remedial courses are taught by teachers who are dedicated and are trained to teach deficient students. The remedial classes are not the same old soup warmed over; they are innovative approaches geared to help the student who has not yet mastered the instruction.

People ask me why competency testing caught on so quickly. In the summer of 1976 virtually no one in Indiana educational circles had heard of competency testing, but within eighteen months it had been legislated in 33 states. Some say that forces favoring it were stronger than those opposing it. This is absurd, because in the United States, there are no organized efforts favoring it and many educational organizations oppose competency testing. Yet, the movement continues to grow.

Some say that competency testing is an idea whose time has come, but the simple truth is that there were competency tests given to artisans before the time of Christ. This year and every year, in

this state and every state, the largest group graduating will not have attended high school. They will have achieved high school completion as the result of passing a competency test called the general educational development (G.E.D.) test.

What happened was that the competency testing movement was a grass roots movement originated by citizens and legislators who deeply felt a need to improve the quality of education. It became a hot topic. Although virtually no one in Indiana had heard of it before the summer of 1976, by the spring of 1978, 87 percent of the citizens of Indiana, virtually all of the public school teachers, and a majority of the state legislators favored it.

Competency testing brought about a renewed interest in reading, writing, and mathematics throughout the nation. Suddenly it was fashionable to do school work again. Students sought to overcome their deficiencies and made some earnest mistakes in their efforts to improve. One Gary student wrote, "McCormick invented the raper, which did the work of 100 men." A Terre Haute elementary student, writing about his idol wrote, "Tommy John was injured and placed on an inactive rooster." A Pennsylvania adult wrote, "The Civil Rights Act is the most important law affecting Black people since the resurrection."

Competency tests do not create failure or increase its rate. They merely recognize it so that something can be done about it. They provide an incentive to learn where none existed before. Rather than ignore each other, teachers and slow learners now work together in an attempt to cause every student to attain a mastery level in basic skills knowledge.

Several factors may hurt the competency testing movement. The most dangerous of these is inertia. Most teachers teach the way they were taught. Schools of Education have faculty, some of whom have not worked in schools and have not even visited them for forty years. They do not understand and cannot teach any other educational model than the one of assuming students cannot learn and grading them from high to low.

Some pseudo humanists claim that competency testing violates students rights, because requiring students to pass a simple test to receive a high school diploma constitutes cruel and inhuman punishment.

One would think that perhaps the far right lunatic fringe would be in favor of competency testing, but they oppose it, preferring instead to devote their efforts to textbook censorship and opposing sex education. At a recent hearing on competency testing, several of these fanatics appeared to oppose competency testing. One claimed that competency-based education was a plot designed to replace the family unit with secular humanism. Another claimed that it would reduce

everyone to a number stored in a computer in Chicago. A third found it to be a communistic conspiracy that would lead our nation on a drunken joy ride to perdition.

Another problem is that professional organizations have not taken a stand on competency testing, except to insist that whatever plan is followed must include some of the sacred cows of the organizations. The NEA and teachers unions feel that competency testing will be satisfactory if it is not used to evaluate the effectiveness of a teacher. The Association for Supervision and Curriculum Development uses a stand on competency testing to push for its unalterable position on local control of the curriculum. The International Reading Association has insisted that it is not the fault of reading teachers if children cannot read and further seeks to create evidence showing that students now are reading better than ever.

John Dewey believed that a movement is not hurt so much by its proponents or by its enemies, but rather by those who change its purposes from the way things were intended to be. So, the greatest enemies of competency-based education are the people who try to pass something off as competency-based education, when it really isn't that at all. This is a procedure that is rather like putting Chevrolet engines into Oldsmobiles, but is practiced by countless salespersons for standardized norm referenced tests and by a new genre of educational consultants who offer to sell or provide their services in competency test development without the faintest idea of how the procedure is supposed to work.

Although competency testing is new, results are now coming in on preliminary research studies which show fantastic results. Throughout the U.S. studies are showing that competency-based education is providing better test scores, better student motivation, greater teacher satisfaction, and better school-community relations. Although time does not permit citing all of these studies, one program is worth noting because of its outstanding success.

Basic Education finds that scores of black students have improved dramatically in some of the Florida schools. The example of Jean Ribault High School in Duval County is cited, where 80 percent of the student body failed in 1977 and more than 80 percent passed in 1980.

How did the student body achieve so remarkable a turnabout?

Basic Education answers:

> Hardwork. Remedial classes. Extra efforts. And strong school spirit, including a pep rally a few weeks before the October test with cheer leaders, an especially-written song to the tune of a soft drink jingle, called "Pass That Test." There were challenges by the principal

and superintendent for the school to get the best scores in the county and one school board member led the students in a chant: "I am special, I can be whatever I will myself to be."

And so the expectation revolution has come to education. How our profession responds to it will determine if the public's trust in education can be restored.

For those of us who can read, write, and compute well, the phenomenon of not being able to do so has little meaning for us. But personally, I have always wished that I had the ability to sing. I really can't, you know, and when I try it's simply awful.

When I reflect on the enjoyment I could have if I could sing and wonder why it is that I never could, I always come to this conclusion.

I can't sing because no one really ever expected me to. . . . if only I had had a music teacher who thought it was as important for me to learn to sing as my biology teacher thought it important for me to be able to identify birds in flight.

GOING BEYOND EXPECTATIONS WITH SKILLS CLASSES

Delight Dowell

When thrust into a new teaching situation, every teacher must cast about for approaches and techniques that he or she is comfortable using. In my three years of teaching junior high remedial English classes I have gradually developed an original curriculum/topical approach which has worked for me. Considering that my students are mainly low average both in ability and in socio-economic background, limited improvement would be a reasonable expectation. But, on the contrary, comparison of individual reading tests over a two-year period shows encouraging results. All but two students who had been in this program for two years improved approximately one grade level in reading per year. Therefore, the purpose of this presentation is to outline my general weekly routine and to describe a few specific projects that have proven successful with my English skills students.

WEEKLY ROUTINE

Monday:

Presentation of Week's Topic
(High-interest such as CBs and motorcycles, or timely such as elections and the draft.)

Introduction of Topic-Related Spelling/Vocabulary Words

Brief Preview of Special Activities and Extra-Credit Possibilities
(Displays of hobbies, topic-related pictures, speakers, trips, etc.

For example, one student made a poster incorporating the CB handles of all of her classmates.)

Tuesday (Library Day for all my Classes)

Writing Words and Vocabulary Sentences

Library (Students go individually after having words and sentences approved.)

Delight Dowell is a teacher at Honey Creek Junior High School.

Wednesday

Oral Drill: Words and Meanings

Presentation of Original Story for the Week (on same topic as week's words) The story is usually written by me, but sometimes by an accelerated student.

Team Assignments
Each class is divided into two reading teams. The team captain apportions a paragraph to each team member.

First Practice Session
Each team member reads his paragraph underlining troublesome words. (A peer tutor or college student may direct one team while the teacher directs the other. In the absence of a helper the captain, usually one of the stronger readers, is in charge.)

Variety Activities (Correlated with the Stories)
usually one of the following per week

Framed Paragraph (A Writing Starter Technique)
This is a skeleton story with blanks for the student to fill in. After filling in blanks and correcting marked errors, the student recopies his paragraph for display usually incorporating a picture with his story. These can be done on any topic about which the students have some knowledge and interest such as pets, heroes, favorite movie stars and hobbies.

Experience Chart
If the experience base for the topic is extensive, then a starter may not be needed and each can write his own story. I type these onto sheets which we then use as reading material. They work well for home reading practice and extra credit is given if the stories are returned with a parent signature certifying that the student read them aloud at home.

Comprehension Questions on Story
Answers are written, checked and discussed.

Dictionary Word Study
On more difficult stories I select a list of words, then assign two or three to each student to find phonetic spelling, origin and meaning. Findings are written on the board and shared orally.

Written Summary
This is typically hard for remedial students, but a good challenge for the stronger ones.

(Note: These variety activities often require more than one day for completion.)

Thursday

Practice Worksheets on Words and Meanings
The first type of item on these worksheets is always a cloze letter exercise. That is, the spelling words are written omitting the most difficult letter or group of letters. The student fills in the letters and then writes the entire word. With more difficult words I include practice using different forms correctly. For example, if the word were *explain*, one exercise might be: "Mary will _____ the answer. Jim will listen to her _____." *Explain* goes in the first blank and *explanation* in the second.

Trial Test

Practice on Individual Paragraphs by Teams

Friday

Spelling-Vocabulary Test
First, dictation of words, then several sentences into which students must fit the appropriate words from dictated list. Finally students must use words remaining in original sentences. In scoring these original sentences I deduct 1/4 point for each misspelling of a common word and for each capitalization or punctuation error.

Reading Challenge on Week's Story
The representative of each team assigned to the first paragraph is seated in the front of the room. The match begins. The person who makes fewer errors such as omissions, repetitions, substitutions, and insertions is the winner of the round. By totalling round winners we get the team winner of the week's match. Standings are kept, that is a running score between teams, and at the end of the six weeks members of the winning team get some small reward, edible, school-related or whatever.

In addition to the above activities related to a topic and a story, we work on several other fairly traditional projects. I have four reading groups and meet with one of them per day Monday through Thursday. We use the Reader's Digest *Skillbuilders* for our groups. Students work

individually in the Barnell-Loft *Specific Skills Series* and read high interest/low reading level novels such as the *Action Series* by Scholastic. I use a conferencing method whereby the student reads a chapter or two and comes to me with the book. I, then, pull my summary card for that book and ask the student questions from it. With my ninth grade class I also work with Scholastic's *Real Life Reading Skills* and go through a simplified grammar unit once a week for fifteen to twenty minutes each.

While the unique feature of my program definitely is the original curriculum/topical approach, I am not bound to this regime and, when something else develops, we often deviate from this routine. Very briefly the special projects we've done that have turned out very well so far have been a play, books by the students, and a Christmas program. I wrote the play about a contemporary subject--doing away with junior high athletics to conserve money. Some of the characters were "take-offs" on real people such as our dean of boys and one of our math teachers. Through the various scenes (in the home of a school board member, in the teachers' lounge, in a shop class and at a school board meeting) all points of view were examined. The students liked the project very much and many spent study hall time making scenery and rehearsing lines. The day before Christmas vacation we put on the play three consecutive times. After the holidays we visited the administration building where our superintendent spent the entire morning showing us around, telling us about the functioning of the board and answering questions.

The student book project developed accidentally. As part of the eighth grade first semester final exam, students wrote paragraphs on one of several suggested topics. The results were so good that I suggested the students turn them into children's books complete with illustrations. Class time for the next month was spent printing, drawing, and finally practicing the presentation of our books. The mechanical aspect of dividing the stories into pages and then lining them was formidable for some. My daughter and I helped with a few of the pictures, but the work was mainly theirs. Finally we set out one afternoon for University School and ISU. At University School my students read their books to either a kindergarten or a sixth grade class. Then we went to a reading methods class at ISU where my students read to groups of three or four at a time. The prospective teachers were very responsive and later wrote personal letters to my students thanking them for coming.

The Christmas program was not originally planned either. About election time two years ago my seventh grade class wrote letters to our newly elected mayor expressing their concerns for his term of office. I was especially struck by the content of one student's letter as he asked the mayor to pay special attention to the old people. Upon questioning him further I found that he was thinking especially about his

grandmother. After some class discussion we decided to prepare a Christmas program and go to Jeff's grandmother's house to present it. In keeping with the theme of thinking of older people we incorporated a trip to a shopping center where students bought presents for grandparents and neighbors. As in the case of the play these students really put forth their best efforts in preparing the program, a collection of Christmas poems. They were very proud of themselves and were thrilled with the warm reception given them by Jeff's grandmother. She was prepared with refreshments and a stack of crisp, new one dollar bills, one of which she presented to each student!

I think that the "bottom line" on each of the above special projects is, first, flexibility. Don't hesitate to go off in another direction when many opportunities for learning are involved. And, second, once you commit yourself to the course of action, do it as completely as possible with much student input on planning and experience charts and thank-you notes afterwards. It is ideal if, in each class, you can manage one highlight complete with a field trip a year. The best ones, of course, are spontaneous so that there is little chance for reuse of material; however, I have found my work with remedial students very rewarding, probably in large part because I have invested a great deal of myself in the teaching of these classes.

Speakers David Gilman, Delight Dowell, and William McCarthy.

Read the best books first, or you may
not have a chance to read them at all.

Henry David Thoreau

REACHING RELUCTANT READERS THROUGH ROCK AND ROLL AND ROMANTIC RENDITIONS OF RHYME

William G. McCarthy

Music hath charms to sooth a savage breast,
To soften rocks, or bend a knotted oak.

Congreve

Music as Motivation

Music can be used to reach and motivate reluctant readers. Nearly everyone enjoys music. It appeals to the emotional and aesthetic parts of our human nature in contrast to the rational side of our being and mind. Ballads are stories celebrating dramatic experiences of love, hate, death, and life. Powerful emotions are stirred. Rock music has rhythm, harmony, melody and, frequently, experiences concerning human relationships and childhood motivation. Growing up and emerging adolescence are themes of major concern. Humor, enthusiasm, motivation to accomplish, and other ideas concerning a philosophy of life can motivate reading and help youngsters to examine their lives in a purposeful manner.

Music can be used to motivate both word recognition and comprehension abilities. A song can be used to improve listening skills in a teacher-directed lesson or in a classroom listening center. Abilities to think and discuss can be strengthened. Other related language arts skills involved in spelling and writing can be strengthened through music motivated learning activities.

Motivation of Word Recognition Skills

Basic word recognition exercises can be derived from the lyrics or narrative of the song. Sight vocabulary can be enlarged with new meanings by solely reading the lyrics as well as by word study. Synonyms, antonyms, and homonyms can be developed. Phonics knowledge can be developed through practice on initial, medial, final, long and short sounds. Consonant blends, consonant digraphs, vowel digraphs can be found and developed as exercises in the lyrics. Use of context through cloze procedure exercises and modifications of cloze procedure exercises can be utilized. For example, deletion of every nth word or deletion of all nouns or all adjectives in sentence examples can be used.

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Another word recognition skill, structural analysis, can be developed through syllabication and application of generalizations regarding the division of words into syllables and pronouncing them. Searching for multiple meanings and listing words from a song that begin with each letter of the alphabet are illustrations of exercises to encourage dictionary usage.

Motivation of Comprehension

Song lyrics lend themselves to the teaching of deeper and more complex levels of comprehension. The usual purpose of reading is to determine what the author said. Reading to determine what the author meant and evaluating what the author said or meant are exciting purposes for reading song lyrics. Comprehension can be taught much more powerfully when the lyrics are scrutinized for meaning and reacted to with feeling. Well-chosen songs have powerful messages for transmitting positive social values. Present day music has much to recommend in nurturing of the family in a selection such as "Love Will Keep Us Together" by The Captain and Tenille. Care for the feelings of others and several definitions of love are helpfully dealt with in "The Rose" sung by Bette Midler. Care of the family and relationships involving emotions such as love need to be dealt with carefully and considerately. A wise teacher can both teach reading and reinforce constructive social values with well-chosen songs.

Some activities which encourage the use of word recognition skills as well as the growth of comprehension are as follows:

a. crossword puzzles
b. word searches
c. finding parts of speech
d. scrambled song titles
e. syllabication
f. vowel studies
g. making inferences

Following are five examples of songs with teacher-made exercises and activities to accompany them.

The Gambler

On a warm summer's evening, on a train bound for nowhere,
I met up with a gambler; we were both too tired to sleep.
So we took turns a-staring out the window at the darkness
Until boredom overtook us and he began to speak.

He said, "Son, I've made a life out of reading people's faces,
Knowing what the cards were by the way they held their eyes.
So if you don't mind my saying, I can see you're out of aces
For a taste of your whiskey, I'll give you some advice."
So I handed him my bottle and he drank down my last swallow,
Then he bummed a cigarette and asked me for a light.
And the night got deathly quiet and his face lost all expression
He said, "If you're gonna play the game, Boy,
You've gotta learn to play it right."

"You got to know when to hold 'em, know when to fold 'em,
Know when to walk away and know when to run.
You never count your money when you're sitting at the table.
There'll be time enough for counting when the dealing's done."

"Every gambler knows that the secret to surviving
Is knowing what to throw away and knowing what to keep,
Cause every hand's a winner and every hand's a loser
And the best that you can hope for is to die in your sleep."
And when he finished speaking, he turned back toward the window,
Crushed out his cigarette and faded off to sleep,
And somewhere in the darkness, the gambler he broke even,
But in his final words, I found an ace that I could keep.

"You got to know when to hold 'em, know when to fold 'em,
Know when to walk away and know when to run.
You never count your money when you're sitting at the table.
There'll be time enough for counting when the dealing's done."

Music and Lyrics by D. Schlitz
Copyright 1978 United Artists Music and Record Group, Inc.

Activity 1

Word Recognition Exercises:

1. Divide these words into syllables:

somewhere_____ gambler_____ winner_____

darkness_____ sitting_____ quiet_____

dealing_____ swallow_____ faded_____

boredom_____ advice_____ loser_____

2. Find the meanings of these words:

deathly_____

boredom_____

gambler_____

3. Find words in the song that rhyme with these words:

faces_____ hold_____

light_____ sleep_____

4. List 3 words which each have three syllables:

_____ _____ _____

5. From the chorus, write six words with a long vowel. Underline the long vowels.

_____ _____ _____

_____ _____ _____

Comprehension Exercises:

6. Do you know what these phrases mean? Write a brief answer.

   a. "I can see you're out of aces." _____

   _____

   _____

   b. "If you are gonna play the game, Boy, you've gotta learn to play it right." _____

   _____

   _____

   c. "You've got to know when to hold 'em." _____

   _____

   _____

   d. "You've got to know when to fold 'em." _____

   _____

   _____

7. Why should one walk or run away from a card game? _____

   _____

   _____

   _____

8. Why shouldn't one count his or her money at a card table in front of the other players? _____

   _____

   _____

   _____

Love Will Keep Us Together

Love, love will keep us together
Think of me, Babe, whenever
Some sweet-talking girl comes along
Singing her song
Don't mess around, you just gotta be strong
Just stop
Cause I really love you
Stop
I'll be thinking of you
Look in my heart and let love
Keep us together

You, you belong to me now
Ain't gonna set you free now
When those girls start hanging around
Talking me down
Hear with your heart and you won't hear a sound
Just stop
Cause I really love you
Stop
I'll be thinking of you
Look in my heart and let love
Keep us together
Whatever

Young and beautiful
But someday your looks will be gone
When the others turn you off
Who'll be turning you on
I will
I will

I will be there to share forever
Love will keep us together
I said it before and I'll say it again
While others pretend
I need you now and I'll need you then
Just stop
Cause I really love you
Stop
I'll be thinking of you
Look in my heart and let love
Keep us together
Whatever

Music and Lyrics by Neil Sedaka and Howard Greenfield
Copyright 1973 Don Kirshner Music, Inc. (BMI)

Activity 2

Part A

Listen to the song and find the missing vowels in these words from the song.

1. w _ ll	11. s _ ng	21. s _ _ nd
2. l _ _ k	12. sw _ _ t	22. t _ g _ th _ r
3. b _ c _ _ se	13. y _ _ ng	23. th _ nk
4. l _ v _	14. _ s	24. b _ b _
5. wh _ n _ v _ r	15. s _ m _ d _ y	25. d _ wn
6. r _ _ lly	16. g _ n _	26. b _ l _ ng
7. st _ p	17. y _ _	27. t _ rn _ ng
8. t _ rn	18. h _ _ r	28. th _ r _
9. j _ st	19. pr _ t _ nd	29. c _ m _ s
10. h _ _ rt	20. k _ _ p	30. l _ t

Part B

1. Write the two words with the same vowel sound as in *round*.

   _____ _____

2. What word rhymes with *two*? _____

3. What word rhymes with *burn*? _____

4. Which words end in *s*? _____ _____

5. Write the words which have 2 syllables.

   b_____ b_____ p_____

   s_____ t_____

6. Which words have 3 syllables.

   r_____ t_____ w_____

7. Which words have long vowel sounds?

   b_____ b_____ h_____

   k_____ s_____ y_____

Activity 3

Word Search: See if you can find all the words from Activity 2A.

W C E R E H T H S A Z N
H I F E C O M E S T S X
E S L A S T B A V U O R
N O O L O V E R A R N P
E O O L U S L R E N G E
V U K Y N F O T H I N K
E P G F D O N E R N A S
R P A H L S G T L G L W
G R B E C A U S E H Y E
E E B A B E K S T A M E
Y T O R D O E D J U S T
O E N T O G E T H E R R
U N L V W N P S U S U Y
N D G O N E D E C R V O
G O S O M E D A Y E N U

Activity 4

Scrambled Song Titles: Unscramble the words below to form the titles of songs covered.

1. hte esro _____
2. elvo lilw peke su getotreh _____
3. tond urbn wodn eht yadirbht kace _____
4. ienhsnus no ym serdluohs _____
5. het largbme _____

"Don't Burn Down the Birthday Cake"

Happy birthday to you, Happy birthday to you, Happy birthday, Dear Dragon.
Happy birthday to you.
Don't burn down the birthday cake, please, for heaven's sake.
Don't burn down the birthday cake, that's a promise dragons just can't make.

A dragon threw a party on his birthday just last May.
Everyone who came thought it would be a lovely day,
But dragons never learned to entertain too well.
The party was disaster as the story I will tell.

The guests began to gather at the entrance to his den.
The jolly dragon, by mistake, he breathed some fire at them.
They jumped and turned as if to run in fear of being roasted,
But it was much too late so they came in quite well toasted.

First, he burned off all their hair; they said they didn't care.
Then he served the ice cream, up and melted every share.
It's just too much, they all agreed, but what else could go wrong.
They finally decided they would stay and string along.

The dragon made a wish and blew the candles out.
Instead, he fried the birthday cake--his guests were left without.
With much chagrin he promised he would try to be more careful
And they believed he really would and felt a bit more cheerful.

Open all your presents now; it's time to see inside.
Mister Dragon turned around, forgetting that behind his mighty tail squashed
Every gift--the large ones and the small,
Not a single box was left to open, none at all.

The guests all got up in disgust. "It's time to go," they sighed.
They saw the dragon much distressed, he sat down and he cried.
"Den's a wreck," he moaned and groaned. "I've spoiled everything."
"Besides burning down the birthday cake, I just can't sing."

His friends decided there and then, you really don't need cake
And ice cream would melt anyway and guests, for heaven's sake,
They don't matter half as much as a dragon in a den,
Who always would and always could try to be your friend.

A dragon is a pesky thing with wings and lots of scales,
Spreads a fire to roast and toast; a long, ungainly tail.
But, if you put up with his faults, to his weaknesses be blind,
A dragon's just as true a friend as you will ever find.

Don't burn down the birthday cake, please, for heaven's sake.
Don't burn down the birthday cake, that's a promise dragons just can't make.

Music and Lyrics by Joe Wayman.
Copyright 1972 Good Apple, Inc.

Activity 5

1. Word Meanings. Draw a line to match these words with their meanings.

a. promise	1. a pledge or offer of assurance
b. disaster	2. severe accident
c. entertain	3. feeling of embarrassment or humiliation caused by failure or disappointments
d. chagrin	4. clumsy, without grace or ease of movement
e. ungainly	5. to amuse

2. Write a word in the blank that means the opposite of the word given.

happy _____ lovely _____ never _____ everyone _____

entrance _____ well _____ wrong _____without _____

cheerful _____ disgust _____

3. Find the words in the song that rhyme with these words:

sake _____ small _____ May _____ wrong _____

moaned _____ well _____ out _____ den _____

care _____ blind _____ roasted _____ sighed _____

4. What was the promise the dragon could not make?

_____

_____

5. Why did the guests jump and turn as if to run?

_____

_____

6. What did the dragon melt?

_____

_____

7. What did the dragon's friends decide about cake, ice cream, and friends?

_____

_____

Sunshine on My Shoulders

Sunshine on my shoulders makes me happy.
Sunshine in my eyes can make me cry.
Sunshine on the water looks so lovely.
Sunshine almost always makes me high.

If I had a day that I could give you.
I'd give to you a day just like today.
If I had a song that I could sing for you.
I'd sing a song to make you feel this way.

Sunshine on my shoulders makes me happy.
Sunshine in my eyes can make me cry.
Sunshine on the water looks so lovely.
Sunshine almost always makes me high.

If I had a tale that I could tell you.
I'd tell a tale sure to make you smile.
If I had a wish that I could wish for you.
I'd make a wish for sunshine all the while.

Sunshine on my shoulders makes me happy.
Sunshine in my eyes can make me cry.
Sunshine on the water looks so lovely.
Sunshine almost always makes me high.
Sunshine almost all the time makes me high.
Sunshine almost always.

"Sunshine on My Shoulders." Words by John Denver.
Music by John Denver, Dick Kniss, and Mike Taylor.
Copyright 1971 Cherry Lane Music Co.

Activity 6

1. Find the three adjectives that describe feelings.

   _____ _____ _____

2. Find the words that rhyme with these words:

   cry_____ smile_____ today_____

3. List a synonym for each of these words:

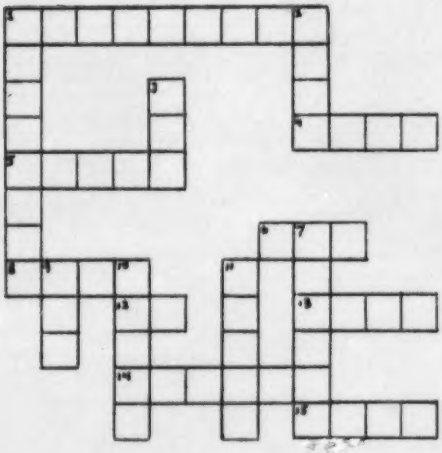
   tale_____ high_____

4. Complete this sentence. This song is about _____

   _____

Activity 7

"Sunshine on My Shoulders" Crossword



ACROSS

1. Where arms join the body
4. Opposite of receive
5. Glad
6. Opposite of night
8. Organs of sight
12. Belonging to me
13. Hope for
14. Beautiful; pretty
15. To make music with words

DOWN

1. Solar rays
2. Melody; tune
3. To weep, shed tears
7. Forever; all the time
9. Opposite of me
10. Contraction of facial muscles when happy
11. Clear liquid

Activity 8

Deletion of every fifth word as an example of use of modified cloze procedure.

The Rose

Some say love it _____ a river that drowns____ tender reed.
Some day _____ it is a razor _____ leaves your soul to _____.
Some say love it _____ a hunger an endless_____ need.
I say love _____ is a flower and _____ its only seed.

It's _____ heart afraid of breaking _____ never learns to dance
_____ the tree afraid of _____ that never takes the _____.
It's the one who _____ be taken who cannot _____ to give
And the _____ afraid of dying that _____ learns to live.
If _____ night has been too _____ and the road has _____ too long
When you _____ that love is only _____ the lucky and the _____
Just remember in the _____ far beneath the bitter _____
Lies the seed that _____ the sun's love in _____ Spring becomes the rose.

"The Rose." Music and lyrics by Amanda McBroom. Copyright 1979 Fox Fanfare Music, Inc. (BMI).

CLOZE WORDS

Did you find them all in "The Rose?"

is	it	won't	think
the	you	seem	for
love	the	soul	strong
that	that	never	winter
bleed	It's	the	snows
is	breaking	lonely	with
aching	chance	been	the

Sources

Sources for musical selections are many. The youngsters we teach have a wealth of records and tapes which they can share. In the upper grades, after showing one or two students an example of what you want, they can secure the words from a record or tape and design purposeful exercises. A tape recorder with a pause button makes it much easier to transcribe words from cassette tapes and, of course, a record can be copied on to tape.

Materials developed by the teacher and pupil appear to work best. However, following are sources of commercially available materials.

1. Hits
   Modulearn, Inc.
   P.O. Box 635
   San Juan Capistrano, CA 92675

   This is a kit which includes a taped song and 15 worksheets to accompany the song. Approximate kit price is $12.95. Descriptive leaflet sent upon request.

2. Reading with Donny and Marie
   Modulearn, Inc.
   P.O. Box 635
   San Juan Capistrano, CA 92675

   This also is a kit which includes a taped song and 15 worksheets to accompany the song. Descriptive leaflet sent upon request.

3. Good Apple Records
   Box 299
   Carthage, IL 62321

   Excellent songs from which to develop exercises for primary levels.

Copyright Information

The recently enacted copyright law is difficult to interpret because of its newness. It is based upon the idea of fair use and the following rules seem to apply: One audio copy may be made of a song from a record or cassette if it is to be used for *non-profit teaching purposes.*

Teachers may make multiple copies of written copyrighted works for class distribution but the amount of copying must be limited. Copies may not be distributed outside of class. What is copied should not detract from the sale of the original performance material.

Conclusion

From these sample exercises and activities, one may see that a song may function much as a story to be read. However, a song is much more because of the emotions which it arouses as it is sung. Music can help the teacher reach reluctant readers in a deeper, more powerful manner than conventional print.

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SONGS USED

"Don't Burn Down the Birthday Cake." Music and lyrics by Joe Wayman. Copyright 1972 Good Apple, Inc.

"The Gambler." Music and lyrics by D. Schlitz. Copyright 1978 United Artists Music and Record Group, Inc.

"Love Will Keep Us Together." Music and lyrics by Neil Sedaka and Howard Greenfield. Copyright 1973 Don Kirshner Music, Inc. (BMI).

"The Rose." Music and lyrics by Amanda McBroom. Copyright 1979 Fox Fanfare Music, Inc. (BMI).

"Sunshine on My Shoulders." Words by John Denver. Music by John Denver, Dick Kniss, and Mike Taylor. Copyright 1971 Cherry Lane Music Co.

LEARNING CENTERS: WHAT TO DO WITH WHAT YOU HAVE

Patti Bates

What Is a Learning Center?

A learning center is not so much a place as an idea. It is more than a resource area and more than just materials and supplies. The key to a learning center is to represent an idea that works with children, adding dimension to their education. The learning center contains a collection of activities and materials to teach, reinforce, and/or enrich a skill or concept.

Purposes of a Learning Center

The first purpose of a learning center is to help the child develop his own abilities. Stimulating educational interest and developing self-awareness, self-acceptance, and independence are all purposes for learning centers.

Providing for individual needs through independent study is the second purpose. Learning centers can help with grouping as well as individual pacing.

Why Learning Centers?

General beliefs about education seem to fit the pattern of the learning center. In looking at the following concerns of education we can see how learning centers could be used to further these beliefs:

(1) Individualized learning is an important goal.

(2) Inquiry should replace memorized learning.

(3) Grouping for interest and ability is desired.

(4) Different types of learning experiences should be provided.

(5) Learning should be teacher-planned but not always teacher-directed.

Learning centers help move students away from the teacher-dominated experience. They help teachers allow freedom while providing structure.

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Ways to Use Learning Centers

We can use learning centers in many ways. I have mentioned independent study. Learning centers could also be used to follow-up a teacher-taught lesson or in place of a regular assignment. They can be used for enrichment or motivation in a new study area or as a means of skill practice for those who need such help.

How Do You Create Learning Centers?

Begin with a concept, consider your students, plan a variety of activities, and make it interesting to children!

Materials and supplies are the fun parts of learning centers--if you have a little "pack rat" in you! Materials are available everywhere! Use anything that can "catch the eye" and draw the child in to "check out" what is there. The use of boxes, storage cartons, household materials, fast food cups and trays, menus, and . . . the list goes on and on. Recycle old texts into mini books. Cover workbook pages with clear adhesive-backed paper to be used over again. Keep pieces of old classroom games to use for new games for centers.

If you are not artistic, use coloring book figures and wallpaper pieces to decorate the learning centers. For a social studies center, use old road maps for design. Cover a learning center with newspaper or cut the newspaper to the shape you need. Businesses will often give materials to teachers. All you need is the willingness to ask.

"Catch" their attention any way you can. Once you have them, provide real learning experiences, not just cute activities. At one center you can provide different experiences for children at different levels of development and skills.

Let older students help you create centers. You don't need fancy carrels. Use large cardboard boxes, resting them on a side and cutting the top part away. Use the room walls by pushing desks up to the wall and posting the directions there.

Organization

All of this sounds fine, but you must think in terms of your own class, your particular facility and, above all, your own sanity!

There are many ways to organize learning centers in your classroom. I could suggest not trying to implement too many centers at the outset. Begin slowly. Children need instruction as to the use and purposes of centers and what you expect from them.

You might wish to begin with a center open to students as they finish an activity. You might try assigning centers to various students. Keep a record of assignments. I use a diagonal line to indicate assignment of a center and a cross check to indicate completion by the child. Another way of routing might be with center tags given to various students indicating their assignments for the day. For young children color coding may be the answer. These might be group centers where several children work together. Centers can be used for subject enrichment or skill work. For example, one day a week during math, centers could be set up for group work on various skills. Centers could be a part of the reading program as well. While you meet with some children, others could be assigned work at their seats and still others could be assigned centers.

Learning centers should not burden the teacher with paper checking. Many can be self-checking activities, depending on the reason for using the center. Color coding the answers is one way of self-checking. Perhaps a word or picture is formed on the back when the child completes a particular matching activity correctly. You can use lift up charts, overlays for correct answers or provide an answer key. I would suggest that while the student does his own checking, teachers should look at the activities. Have a place for center papers and write comments. Children need that bit of reinforcement only you can provide. Provide an area to display the creative projects from centers.

Whatever you do--make it of interest to kids. Your enthusiasm will be reflected in your students.

Speakers Maurice Miller, Patti Bates, and Sue McMullen.

We can do anything we want to do
if we stick to it long enough.

Helen Keller

DIRECTING EXPECTATIONS FOR GIFTED READERS

Maurice Miller

When discussing gifted readers, one is concerned with two different groups. In one group are those students who are reading at advanced grade levels; that is, by chronological age, the students are at one grade level but have tested achievement and, hopefully, are being given the opportunity to perform at levels considerably higher.

In the other group are those students who are otherwise classified as "gifted" who also need particular instruction in reading to the levels commensurate with their above-average abilities. By the accepted national and state definitions, this group of students, called "gifted and talented," has above-average potential or demonstrated ability and needs specialized instruction, in one or more of five areas:

1. general intelligence
2. specific academic aptitude
3. creativity
4. leadership
5. visual and performing arts

The reading instruction given to a student in any of these areas should be dictated by the skills the student shows and any potential future needs.

There are two reasons for being particularly concerned about reading for these students. One is simply that these students can increase their skills in reading, and should. The other is that reading and other language arts are ready tools to assist with furthering "giftedness" in other areas. For the student with advanced intellectual skills, creativity, leadership skills, and artistic talent, as well as for the student with academic talent in areas other than reading, language communication tools can be used to help the student learn awareness of self and others. The student can also use language communication tools to get further information concerning the use of his talent area.

Reading, as an instructional area, can be looked at in two ways. One is the learning to read, and many gifted youngsters have learned to read even before starting school. Early reading is, in fact, one of the identifying "markers" of gifted children. Even if the student has not learned to read early, the advanced student can pass through reading

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skills scope and sequence rapidly--and should be allowed to do so. This student is asked too often to do drill after drill and worksheet after worksheet. The student does need to master these skills but should quickly advance to the second area of reading instruction--using the reading skills.

Instructional Models

One cannot briefly review all models for instruction of the gifted and their applicability to reading. Rather, let's take a few ideas and explore their use with advanced students. The general framework we will use is that of Renzulli's "Enrichment Triad Model."

The Triad model is built around three different types of activities. Type I is general classroom enrichment. This is the kind of enrichment that can be done in the classroom--and which some teachers have been doing for years. Type I enrichment might include learning centers, small group studies, advanced and accelerated work, tangential independent work, and a number of individual and small group projects such as those described by Isaacs.

Type II enrichment is specifically for advanced students and builds intellectual and creative skills to use later in Type III enrichment. In Type II enrichment, one might develop cognitive skills along the Bloom taxonomy or Guilford's Structure or Intellect model. Or, one might work specifically to build creativity using brainstorming, SCAMPER techniques, divergent thinking, or other creativity exercises emphasizing at least the four subskills listed in most definitions of creativity: fluency, flexibility, orginality, and elaboration.

Type III enrichment is individual and small group exploration of real problems. The key word here is real. Not all students will want Type III enrichment, and no student will want it all the time. But, when a student becomes interested (at times, obsessed) with a real problem, that student should be given the opportunity to try to find a real, workable solution to that problem. Type III enrichment includes more than simply writing a research paper (although that might be included). Excellent examples of real exploration are the *Foxfire* books or the Vigo County oral history project. Or, writing a story and attempting to get it published. Or, writing a play and seeing that it gets produced in front of a real audience. Or, developing a game and trying to market it. Or, oral reading through a readers' theater with a real audience. Or, (one of my peeves) finding a way to convince drivers not to park in spaces for the handicapped. Or, . . . one could go on and on.

Several important points need to be made about Type III enrichment:

1. the activity is student-initiated
2. the student has the skills and tools to do the activity because of classroom instruction plus Type I and Type II activities

3. the exploration is real (at least to the student)

4. the student uses school-based content skills to facilitate the exploration

One way the teacher can keep a handle on this type of "independent study" is by using student contracts. The scope of the contract will need to be modified depending on the age of the student, the complexity of the exploration, and the number of people involved--particularly if the student uses resources outside of the school. The teacher, of course, has the right to place whatever delimitations he/she wants on what the student can do and the approach to be used. At a minimum, the contract should include:

1. the proposed activity

2. the resources (books, media, people, places, things, etc.) to be used

3. the approach specified

4. some method for evaluation

Expectations

Gifted students--gifted readers and gifted otherwise--perform beyond our expectations only if we expect them to. That expectation is fulfilled when we allow the student to progress at his/her own pace. The student must also be shown how to use reading and other content tools as the basis for even greater achievement. These students must also be allowed, once convinced of our expectations, to demonstrate a gift--sometimes even beyond their own expectations.

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Jim and Pat Cunningham talk with Marvin Henry, Secondary Education Department Chairperson, and Bill Walker, Elementary Education Department Chairperson.

Strong reasons make strong actions.

William Shakespeare

I HATE READING

Sue McMullen

Children come to school eager to learn to read, and much too soon they lose their enthusiasm and then indicate actively that they dislike reading. That student who was so happy when he was handed his first reader is the same student a few years later who groans when it is time for reading and cheers if there is an assembly called during reading time.

Can we blame the first or perhaps second grade teacher for killing that enthusiasm? Before answering, look at another side of these students. The ones who groan when it is time for reading may be the same ones who complain if they don't get to the library that week at least once. They may also be the ones who spend a rainy or snowy day finishing a book--or maybe they don't have their math done because they were reading a book. Does this sound like a student who doesn't like reading? Why is it that the two sides of these students appear to contradict each other?

It seems that the contradiction might be found in the definition of reading. We, as teachers, know the extreme importance of reading. We realize there are many areas of reading in which the student needs to be competent to be a successful reader and a better student in all subjects. There are also many demands for time in a school day. The areas of knowledge are expanding and being introduced at an earlier age and in more detail. It seems there is also more time being demanded for noninstructional activities. Because of the pressure we feel, due to the importance of reading and the need to utilize our time to teach everything needed, reading time becomes a period when we introduce and practice skills largely through worksheets and workbooks. We practice reading aloud and answering questions. Because this is what we do during reading time, this is how the student defines reading. If we have a time for everyone to read independently for enjoyment or a time when we read aloud to the students, it may not be during reading class and therefore the student does not see it as a part of reading.

Skills are a very important part of reading and certainly must be taught. But an equally important part of reading is the student's attitude toward reading. All teachers have seen the student who has the skills and doesn't read. They have also watched a student read a book that was much too difficult because the desire and interest were there. It is important for students to realize that reading for enjoyment is a worthwhile learning activity and not just something to do when everything else is done and there is free time. A good way to do this is to

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set aside time every day for everyone to read independently--especially the teacher. Children learn by example and if they see the teacher reading for pleasure--not checking to be sure she remembers the social studies information or grading the rest of the math papers--they will realize she values reading as an enjoyable activity. This is also a good opportunity to share a book with students. Seeing the teacher read the same book day after day until finished will convince the children it is a good book and many will ask to have the book after the teacher is done. This also works in reverse as students will tell the teacher they are reading a really good book and ask if she wants to read the book or suggest she read it to the class. If the teacher does, it also reinforces for the student the value of his reading.

Another excellent way for the teacher to emphasize the value of reading for enjoyment is to read aloud to the students. Although the class will always want more, 15 minutes is generally an acceptable time. One hint in the selection of the material would be for the teacher to choose something she likes and is enthusiastic about. If it is something the teacher really enjoys, that enthusiasm will be communicated to the students and they will enjoy the selections too.

Now if the teacher spends time each day reading to the students and also giving the students time to read independently, then there won't be enough time to teach everything that needs to be taught. This could be true but it is also true that many reading skills can be taught in the other subject areas. Following directions can be taught in any subject. Learning vocabulary and practicing word attack skills could be done in science and social studies. Looking for main ideas and putting events in a sequence would help social studies skills as well as reading skills. Language and spelling also offer many opportunities to teach reading skills.

Once a student has convinced himself that he doesn't like reading then we have the job of trying to motivate him to read. There are many activities to help interest the student--or bribe him as the case may be.

One possible activity is for each student to make his own reading mobile. For each book he reads he answers six questions about the book on a diary sheet. These sheets are checked weekly and the student is given a card to add to his mobile. All of the mobiles are hung together in a specific section of the room and as the year progresses they begin to form a curtain. Each week as diary sheets are checked a Reader of the Week is selected. This is the person the teacher feels has put forth the most effort that week. Length and difficulty of the books is considered as well as the difficulty a particular child had reading his books. The Reader of the Week is entitled to select a book of his own from a box of books that were bonus books from book club orders. Students like to receive the free book and are just as pleased to receive them as a reward for math activities.

Sending orders for paperback books is a way to motivate the students and also to provide an opportunity for students to own books. Several publishers have book clubs. The minimum order, selections and prices vary, but all give free books which can be used for rewards or to build a classroom library. A similar activity is to have a school book fair. This is a money making project for the school, library or classroom and can be done by intermediate grades. It is a great way to promote reading in the whole school.

Someone else sharing a favorite book is also a good activity. Many parents are willing to come in and read to the students part of a favorite book. This not only indicates to the students that reading is valued by someone outside the school but also gives the parent a sense of having contributed to the classroom. Principals are nearly always willing to share a book with the students. This gives the principal a chance for a positive experience with the students and also indicates to the students that the head of the school personally values and enjoys reading. The school librarian is an excellent source for sharing books. As new books come in she is able to show and sell them to the class. If she knows a classroom is particularly interested and she gets to know the interests of the students, she can become the teacher's right hand in motivating students.

There are also many enjoyable projects that students can do to demonstrate comprehension and understanding to the teacher. A group of students of similar ability and interest might read the same book and make a movie on a roll of paper to share with the rest of the class. Many lower achieving students like to draw and enjoy putting a book they have read into comic strip form. Students can read a book about a subject in which they are interested and may enjoy doing a related report about that subject. Capable students enjoy reading for information on a subject they would like to know more about and writing a research report with the information they have found. This provides an opportunity to teach many skills to a degree that might not be possible normally and gives the students a chance to pursue their own interests and feel grown-up doing it. A very important project all students enjoy and take pride in is writing their own books. Many reading skills and appreciations are involved in this activity. All teachers know that in order to teach something and to ask good questions about a subject they must first understand it. Students enjoy playing the role of teacher and asking each other questions. This reinforces reading skills and the learning of the subject matter as well.

A student's attitude toward reading is as important as his reading skills. We as teachers can help him improve or maintain a positive attitude just as we can help him improve or maintain reading skills. No one likes to do activities at which he is not successful, but almost everyone is good at or at least able to do the activities he truly enjoys.

Friday morning's speaker Jim Cunningham.

If one treats a person as if he were what
he ought to be and could be, he will become
what he ought to be and could be.

Johann Wolfgang von Goethe

THINGS GOOD COMPREHENDERS WERE NEVER TAUGHT

James W. Cunningham

While almost all good comprehenders have received some type of word identification instruction (sight words and/or phonics and structural analysis) and some type of comprehension instruction (such as getting the main idea, following the sequence, drawing conclusions), there are some things that good comprehenders do that they were never taught to do. To demonstrate to you what some of these things are, you will need to perform two activities with a partner who is also a good comprehender and one activity alone (Cunningham, Arthur, Cunningham, & Moore, in press).

Activity #1

Pick a partner. Each person take turns watching the eyes of the other reading silently. Watch until each of you sees clearly that, when reading for comprehension, a reader's eyes move rapidly in a series of jerks and stops (called *saccades* and *fixations*; together called *saccadic movements* or *eye movements*). In the same partnership, take turns counting approximately how many times the other person's eyes stop or fixate on *each* line. Then count how many words per line there are in the lines which were read. See how many words on the average one reads per fixation. Just one? Or more? Notice also that, when watching the eyes of someone reading, the reader's eyes occasionally (every few lines) return to a spot, a few words or even a few lines, and re-read what is there. This perfectly natural behavior is called a *regression* and all good readers make regressions when reading for maximum comprehension.

Activity #2

Now with the same partner, take turns having one person read aloud from an easy passage. At a random spot, the one listening should quickly cover the text while the one reading should attempt to keep reading. In most instances, such a demonstration will reveal that a reader can continue reading 1-7 more words after the text has been covered! Peripheral vision and guessing from context will rarely allow more than one word ahead to be read, so what is happening? Now, each of you read aloud from an easy passage and notice, while you are reading, where your eyes are when you are pronouncing the words. Are you looking at each word as you say it? No, your eyes are a number of words ahead of your voice and this distance is called the *eye-voice span* (EVS).

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Good readers have eye-voice spans when they are reading aloud for comprehension; good readers have eye-subvoice spans when reading silently for comprehension. (The *subvoice* is the vibrations of the vocal cords which take place during silent reading. Sometimes the subvoice is called "internal speech.") Why do readers have eye-voice and eye-subvoice spans? Because these spans enable readers to use the context clues following a word as well as those preceding it to make the judgment as to that word's meaning and pronunciation.

Activity #3

Read the following sentence aloud please:

I read yesterday that inflation will always be a problem.

How did you pronounce *read*? Like *red* or like *reed*? Like *red*? Of course, and you did so without thinking. Yet how would you probably pronounce *read* if it were presented to you in isolation on a card? Like *reed*, right? It is clear that you used the word *yesterday* to determine the meaning and pronunciation of *read* before you said it. Your eye-voice span allowed you to use *yesterday* to provide context clues to the meaning and pronunciation of *read* even though *yesterday* followed *read*. This advantage of eye-voice span (or hand-voice span when reading Braille) has no counterpart when listening to a text being read orally or watching it being signed or lip read. If I read or signed the above sentence to you, you would have to wait to hear or see *yesterday* before using its information, and your processing of *read* would have already occurred.

Print Processing

Eye movement behaviors and eye-voice/eye-subvoice spans are part of a set of abilities which reading uniquely requires. We call these abilities *print processing* (Cunningham, Arthur, Cunningham, & Moore, in press). *Print processing* is everything you have to do to read silently with comprehension that you do not have to do to comprehend the same text being read aloud or signed, exclusive of word identification accuracy and speed. Imagine two tasks. In the first task we take all the words of a passage and randomly order (scramble) them and write one word to a card. We then present these words to a reader one at a time for less than 1/4 of a second and then allow 2 seconds for the reader to pronounce the word. (Obviously, words used more than once in the passage are presented more than once in the task since *all* words were reordered and written on cards.) In the second task we read the text to the reader and then present a comprehension task, closed-book, orally and the reader answers orally.[1] Do you believe that there will be readers who can pronounce 95 percent or more of the words from the text presented this quickly in isolation who will perform better on comprehension after listening to the passage than after reading it, even with identical comprehension tasks and equal efforts?

Reading the passage to yourself requires everything the first task requires (word identification accuracy and speed) and everything the second task requires (language comprehension ability) plus eye movements, eye-voice or eye-subvoice span, and the other print processing abilities. A person who can identify the words from a passage and who can understand that passage when it is read to him/her, might still have problems in *reading* comprehension due to print processing problems.

There are four areas of print processing: eye movements, coordinating print with sound, coordinating print with meaning, and parallel processing.

Eye Movements

While the eyes do not need to move when one is listening to someone else read aloud (the eyes can be closed) or when one is identifying words one at a time on cards flashed (the eyes can remain completely still as long as they are open), the eyes must move when one is reading written language silently or aloud. In English, the eyes must be moved "through" the print from left-to-right, top-to-bottom, and front-to-back. The eyes must move from line to line without skipping any line. Because the eyes move in a series of saccades and fixations (jerks and stops), the reader must subconsciously determine just how many letters or words the eyes should jerk or jump over next and how long the eyes should fixate during each stop. Moreover, because readers make good use of rereading to enhance comprehension and memory of what is read, they must monitor while reading by asking questions such as: "Does this make sense?" "Am I understanding this?" "Am I accomplishing my purposes for reading this?" (Brown, 1980). They must then use this monitoring to decide whether, when, and what to reread. They must also be able to remember where in the lines just read certain words or statements were located so that they can return to them efficiently without losing time searching (Carpenter & Just, 1977). Although eye movements are not necessary for accurate and fast word identification of words in isolation or for language comprehension, they are crucial for reading comprehension and oral reading.

Coordinating Print with Sound

Whether reading orally or silently, readers need to keep their eyes ahead of their voices or subvoices so they can make good use of context clues following words to help determine their meanings and pronunciations. Proper coordination of the eyes with the voice/subvoice enables the reader to make maximum use of post-context without getting so far ahead as to become confused. In addition, readers must use grammatical capitalization, punctuation, and italics as well as knowledge of language patterns and understanding of the message so far to break the print into syntactic phrases and to determine the emphasis

to place on words and phrases. When we listen to someone read aloud, the speaker's intonation helps to make emphasis and phrase boundaries, but the reader must infer these (Schreiber, 1980).

Coordinating Print with Meaning

Because English has many words which sound alike but which are spelled differently (homophones), readers can make use of the spelling of words to get additional information over and above what one could get hearing a passage read aloud. ("A *pat* answer" and "an answer from *Pat*" are less confusing in print than when heard.) Moreover, print allows the reader to use spacing between words, between sentences, between paragraphs (indentation), and between unheaded text sections (extra spacing) to break the passage into meaning segments. This spacing does not ordinarily exist in speech where wordsareruntogether withhardlyapause.

Parallel Processing

Reading has a print-to-meaning link and a print-to-sound-to-meaning link whereas listening to someone read a text aloud has only a sound-to-meaning link. Not only must readers coordinate print with sound and coordinate print with meaning, but they must coordinate the print-to-meaning channel with the print-to-sound-to-meaning channel to check the two parallel message channels against each other. Readers must also be able to use one channel exclusively if the other channel is unclear or ambiguous (Cunningham, Arthur, Cunningham, & Moore, in press).

The Real Reading Comprehension Skills

The four areas of print processing are the *real* reading comprehension skills. If your response is, "I thought 'getting the main idea' was a reading comprehension skill," consider that you must get the main idea of a written selection whether you read it or I read it to you. How about "following the sequence" and "drawing conclusions?" The same; you must do them whether comprehending during reading or listening. How about all the other skills from any list of reading comprehension skills? The same, almost without exception. Examine any list of reading comprehension skills and you will soon see that all or almost all are really *language* comprehension skills, not reading comprehension skills. This fact does not mean that they are not important but it does mean that they can often be taught as well in listening lessons as in reading (Cunningham & Cunningham, 1976), and it also means that much of what are the real reading comprehension skills have been left out of these lists. Because print processing is only done during reading a selection and not when listening to it, it is the only area of skills to merit the label *reading comprehension skills.*

Instructional Implications of Print Processing

A first, and somewhat logical, response to the realization that good comprehenders do many things during reading that they were not taught to do might be, "Because good comprehenders develop print processing abilities without being taught them, that must mean that we can just forget about them and they will develop naturally." We will call this response the "ignore-print-processing" response. Unfortunately, this response itself ignores the fact that poor readers often have not developed these abilities naturally. This author has data indicating that from one-half to two-thirds of poor to average readers in grades 3 and up cannot read and comprehend at the level at which they can identify words and comprehend when listening to written material read aloud. In short, these students fail to read as well as they might due to a lack of print processing. While there may be room for improvement in their word identification and language comprehension, these areas are relative strengths for this substantial group of poor to average readers. Given such a situation, the ignore-print-processing response seems inappropriate.

A second response, then, might be, "Because some poor readers fail to develop print processing abilities when they are not taught them, each poor reader should be diagnosed to determine which print processing skill(s) he/she lacks and then these skill lacks should be remedied through individual instructional prescriptions until the learner has mastered all the print processing skills." We will call this response the "DPI" (diagnostic-prescriptive instruction) response. Unfortunately, this response ignores many problems. Currently, no technology exists for validly measuring a student's ability on many of the specific print processing skills and, where such technology does exist (as in measuring eye movements, for example), it is so expensive, cumbersome, and time-consuming to use that it is not practical. Moreover, if some set of valid, inexpensive, and practical means for diagnosing print processing skills were suddenly to appear and become widely available, there is a long tradition of research suggesting that most of these skills cannot be taught directly (Harris & Sipay, 1980). And, furthermore, there is the mounting conviction in reading education that DPI approaches do lead students to master individual, isolated skills but that these skills do not transfer to real reading.

The response we hope you will adopt to the existence of print processing is what we will call the "respect-print-processing" response. To explain clearly what this response would mean, it is necessary for us to describe the kind of reading program which would *prevent* print processing from developing. This perverse reading program would have several guidelines:

Emphasize Oral/De-emphasize Silent Reading

What do employers want you to be able to do--oral or silent reading? How do librarians want you to be able to read--orally or silently? What do middle and secondary school content-area teachers expect students to do--oral or silent reading? What will your spouse want you to do as you read yourself to sleep--oral or silent reading? Because silent reading is so much more important in school and life than oral reading, a perverse reading program should allow very little silent reading and should require mostly oral reading. In this way the special print processing associated with silent reading (eye-subvoice span, regressions, subvocal intonation, etc.) will be less likely to develop.

Because silent reading is not reading for an audience, the learner is freer to take risks and to experiment in developing his or her own print processing abilities. During oral reading, students are generally more self-conscious and less willing to take risks for fear of making mistakes. A perverse reading program would not want learners to be free to teach themselves print processing and, therefore, would emphasize oral reading and de-emphasize silent reading, especially for poor readers.

Require Most Oral Reading "At Sight"

Because reading something to yourself first before reading it aloud allows you to use maximum context, including post-context (context clues following a word), it fosters the development of better eye movements (fewer and briefer fixations) and a longer eye-voice span. In a perverse reading program, then, most oral reading would be done at sight, without allowing students to read first to themselves.

Require Perfect Oral Reading

One of the primary signs that a person has an eye-voice span when reading orally is that he/she makes *smart* errors. (A smart error is an error where the reader reads something different than what the text says but it still means the same as the text--*little* substituted for *small*, for example.) Smart errors are usually caused by the fact that the eyes first see a word and the mind understands the word, but the mind forgets the word by the time the voice gets ready to read the word and so produces a word which means the same but is not the same as the text. Since in *perfect* oral reading, not even smart errors are allowed, demanding perfect oral reading discourages students from developing or maintaining an eye-voice span. Consequently, a perverse reading program would attempt to create readers who lack an eye-voice span by requiring perfect oral reading.

Provide Extensive Practice on Sight Words in Lists or on Flash Cards

Too much drill on sight words in isolation teaches learners to read words in context the way they read words in a list or on flash cards--one word at a time. A perverse reading program would certainly have a lot of isolated sight word drill.

Teach and Test Phonics Skills in Isolation

Because real reading requires juggling (parallel processing) in which readers have to make print-to-sound links at the same time they are making print-to-meaning and sound-to-meaning links, it would be crucial in a perverse reading program to teach and test both sight words and phonics in isolation so that the learner would only have to deal with the print-to-sound link and would be less likely to develop the ability to parallel process.

Have Students Read Challenging Materials

The more difficult the material one is reading, the more one reads like a poor reader; the less difficult the material one is reading, the more one reads like a good reader. In a perverse reading program, students would be given a steady diet of challenging materials to read so that their eye movements, print-sound coordination, print-meaning coordination, and parallel processing would be more like poor readers' and then would become habituated in that state.

Allow Very Little Individual Reading for Practice

Because individual reading for practice in easy books with no comprehension check or book report following it provides an opportunity for students to take risks and experiment with their own print processing, a perverse reading program would find little, if any, time for such reading.

The "Respect-Print-Processing" Response

Even if the technology existed, which it does not, to diagnose specific print processing deficiencies, it appears that most processing skills cannot be taught directly. Rather than teach them, then, we can expect them to develop naturally *if* we respect their existence while we are teaching word identification and comprehension. Turning the seven guidelines of a perverse reading program around gives us seven guidelines for respecting print processing while we teach other aspects of reading:

(1) Emphasize silent reading/de-emphasize oral reading

(2) Have students read material silently before reading it orally

(3) Be tolerant of "smart errors" during oral reading

(4) Introduce, provide practice on, and test sight words in context

(5) Introduce, provide practice on, and test phonics and structural analysis skills in context

(6) Use instructional level materials during reading lessons

(7) Provide time and motivation for individual reading

Following these seven guidelines will not teach print processing but will foster its natural development.

A Final Word

Some of you may be concerned that, while the concept of *print processing* is new to you, the implications for instruction of print processing are just old principles that you have heard over and over again for years. There is probably not one of you who has ever taken a reading education course or who has ever participated in reading workshops who has not been told to have students read silently before orally, to emphasize silent reading, to make sure that students are placed in instructional level materials, etc. So, if everyone has been taught these seven principles and guidelines over and over again, why is it that hardly anyone follows them? Why is it that, in your own classroom and in the classrooms of the teachers you know, there is so much oral reading, so much sight word drill on flash cards, so much phonics in isolation, so little independent reading, and so many students placed in difficult material for reading lessons? Why? Because even though we have all heard these principles, we don't believe in them! They are old ideas and we don't believe in them. Perhaps, if you will consider the "things that good comprehenders were never taught," you will not only come to believe in these old ideas but actually put them into practice with learners.

NOTE

1. These same two tasks could be presented to visually impaired children except that the words on cards would be in Braille and to hearing impaired children except that the text and comprehension task would be signed and/or lip read.

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Conference participants enjoy the displays offered on the concourse.

I cannot live without books.
Thomas Jefferson